

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

November/December 2013

# CLEVELAND ART



## WELCOME

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Dear Members,

**COVER**  
**Statue of a Youth (The Mozia Charioteer)**  
(detail) 470–460 BC. Sikeliote (Sicilian Greek). Marble; 181 x 40 cm. Courtesy of the Servizio Parco archeologico e ambientale presso le isole dello Stagnone e delle aree archeologiche di Marsala e dei Comuni limitrofi—Museo Archeologico Baglio Anselmi. By permission of the Regione Siciliana, Assessorato dei Beni Culturali e dell'Identità Siciliana. Dipartimento dei Beni Culturali e dell'Identità Siciliana. Unauthorized reproduction prohibited.

The museum is only weeks away from the completion of its renovation and expansion project. For more than a decade, the project has been at the core of the museum's activity, and since 2005 everything revolved around the practical matters of construction and installation. At the end of December, everything will be really, truly finished.

While building new things is always exciting, what this is really about is running one of the greatest art museums on earth—a museum that now, with the renovation and expansion, is not only superlative in its quality but is perhaps the most architecturally clear and intuitive museum of its scale anywhere. Of course, this was the promise of Rafael Viñoly's design all along, but it is a constant source of delight that it works so well in reality—better even than anyone imagined.

Don't miss the lovely exhibition *Sicily: Art and Invention between Greece and Rome*. Visitors to the exhibition will come away with a rich appreciation for the role this vibrant crossroads of the Mediterranean played in the evolution of Greek and Roman culture. *Disembodied: Portrait Miniatures and Their Contemporary Relatives* runs November 10–February 16 in the prints and drawings galleries, featuring an intensely personal art form common hundreds of years ago and recently

regaining popularity. Meanwhile, in gallery 115, *The Netherlandish Miniature, 1260–1550* opens December 21, offering illuminated manuscripts from the later Middle Ages.

*Hank Willis Thomas*, currently on view in the photography gallery and opening December 14 at the Transformer Station, examines how history and culture are framed, who is doing the framing, and how these factors affect our views of society. A number of other fine exhibitions are detailed on page 3.

As the end of this year approaches, the entire staff is grateful to everyone who has supported the museum—recently and over the past 10 or 12 years during the long march toward completion of the project. Please keep the museum in your year-end giving plans and thus help bring the unparalleled experience of the Cleveland Museum of Art to one and all, free of charge.

The holiday season often brings out-of-town guests and the occasion to see some sights, and it is a wonderful time to bring friends and family to the Cleveland Museum of Art. See the exhibitions. Catch a concert or film. Visit Gallery One. Stroll the galleries at your leisure. There is no better way to show the world (or remind yourself) why Cleveland is such a special place to live.

## CLEVELAND ART

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# EXHIBITIONS

## ON VIEW

**Sicily** Through January 5, Smith Foundation Exhibition Hall. The exhibition, drawn from major collections worldwide including Sicilian national landmarks, examines the art and culture of the Sicilian Greeks during the Classical and Hellenistic periods, ca. 480–211 BC, from the Battle of Himera to the fall of Syracuse to the Romans. During these centuries Sicilian Greek achievements in art and architecture, poetry and rhetoric, philosophy and history, as well as mathematics, engineering, and science, reached levels of refinement and sophistication rivaling, and in some cases even surpassing, those anywhere in the Greek world.

Support for the exhibition provided by James E. and Elizabeth J. Farrell.



**PNCBANK**

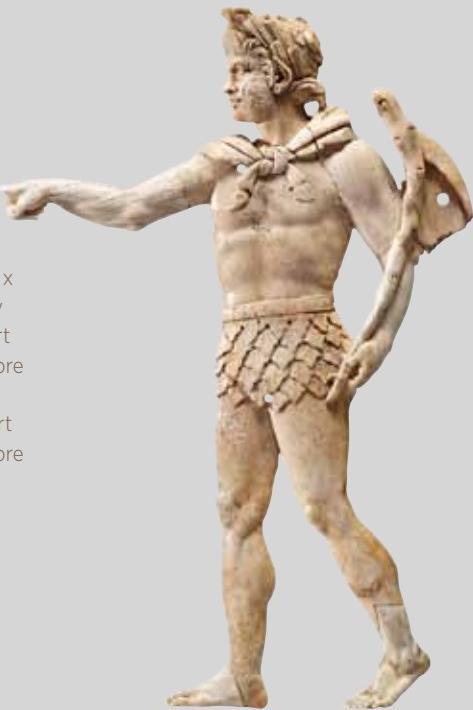
A PPG Brand

### Praxiteles: The Cleveland Apollo

Through January 5, Julia and Larry Pollock Focus Gallery. This exhibition and accompanying book reinterpret the famous bronze sculpture by the Greek master sculptor Praxiteles. Acquired by the museum in 2004, the Cleveland Apollo represents a case study for why art museums should continue to bring important antiquities into their permanent collections for the benefit of generations to come.

Support for the exhibition and publication provided by Malcolm E. Kenney.

**Appliquéd Satyr** 200–100 BC. Sikeliotē (Sicilian Greek). Ivory; 23.3 x 15.8 x 0.9 cm. Courtesy of the Walters Art Museum, Baltimore 71.557. Photo © The Walters Art Museum, Baltimore



**Luxuriance** In the north galleries

### Disembodied: Portrait Miniatures and Their Contemporary Relatives

November 10–February 16, prints and drawings galleries. Works from 1576 to 2013 show our eternal longing to capture the spirit of human relationships.

**The Netherlandish Miniature, 1260–1550** Opens December 21 in gallery 115. Showcases the development and primacy of Netherlandish manuscript painting during the later Middle Ages with works from the permanent collection.

**Hank Willis Thomas** Through March 9, photography gallery and December 14–March 8, Transformer Station. Hank Willis Thomas uses photography, video, the web, and installations to examine how history and culture are framed, who is doing the framing, and how these factors affect our views of society.

**PNCBANK**

**Fragments of the Invisible: The René and Odette Delenne Collection of Congo Sculpture** October 27–February 9, Smith Foundation Gallery. In 2010 the museum greatly enhanced its collection of African art with the acquisition of select works from the Delenne collection, shown here for the first time.

**Staff Art Show** Through December 1, education lobby. Showcase of artwork created by museum staff members.

**Renaissance Textiles** Through December 10, gallery 114. About 15 Italian silks, velvets, and altar frontals of the 14th and 15th centuries from the museum's world-class collection.

**Luxuriance: Silks from Islamic Lands, 1250–1900** Through April 27, Arlene M. and Arthur S. Holden Gallery. Sumptuous silks from the museum's exemplary collection.

**Ai Weiwei: Circle of Animals/Zodiac Heads** Through January 26, atrium. Chinese zodiac sculptures engage political and cultural history.

Organized by the Cleveland Museum of Art and AW Asia, *Ai Weiwei* has been made possible in part by the E. Rhodes and Leona B. Carpenter Foundation.

### TRANSFORMER STATION

**The Unicorn** Through November 30, Transformer Station. The first CMA exhibition at the Transformer Station gathers works by artists (Neil Beloufa, Martin Soto Climent, Haris Epaminonda and Daniel Gustav Cramer, Shana Lutker) who tap themes of memory, inspired by the book of the same title by the German author Martin Walser.

# Hank Willis Thomas

A photographer who frames the world differently

**O**ne of the most thoughtful, provocative artists addressing race and cultural identity today, Hank Willis Thomas explores how history and culture are framed, who is doing the framing, and how these factors affect our views of society and ourselves. His tools are photography, video, and installations; his source materials include advertising, the media, historical images, and visual traditions ranging from quilt patterns to corporate logos. Just 37 years old, Thomas already boasts an impressive decade-long career that includes a 2008 monograph, a fellowship from the Tribeca Film Institute, and exhibitions and acquisitions at prestigious American, European, and African museums and galleries. This exhibition—the artist's largest museum show to date and his first in northeast Ohio—was inspired by the Cleveland Museum of Art's 2012 acquisition of six of his works, all on view.

The museum's photography gallery features all 82 works in Thomas's series *Unbranded: Reflections in Black by Corporate America, 1968–2008*, created in

of the liquor bottle became a logo. *Absolut Power* fills the bottle with a well-known historical diagram for fitting the maximum number of slaves into a ship. In *Absolut No Return*, the ocean is glimpsed through a bottle-shaped window, presumably located in one of the forts that held slaves before their shipment across the Atlantic to the New World.

The lives of Africans after their arrival in America are seen in works from Thomas's *Frameworks* series of 2013. These puzzle-like compositions divide found images into triangular segments, which are then arranged to form historic quilt patterns. The image fragments are framed in flag cases, triangular wooden enclosures sold for display of the folded flags given by the Armed Forces to the families of dead veterans. The image used in *Trouble the Water*, taken by African American photographer Robert H. McNeill in 1949, shows a mass baptism by the prominent African American Pentecostal leader Daddy Grace. The triangles assemble into the “bow-tie” quilt

**EXHIBITION**  
**Hank Willis Thomas** Through March 9, Photography Gallery December 14–March 8, Transformer Station

**Zero Hour** from *Wayfarer*, 2012. Hank Willis Thomas (American, b. 1976) in collaboration with Sanford Biggers (American, b. 1970). Digital chromogenic prints and plexiglas with Lumisty film; 40½ x 180 in. Courtesy of the artist and Jack Shainman Gallery, New York © Hank Willis Thomas



2008. The artist selected two advertisements per year from *Ebony*, an influential monthly magazine aimed at African Americans, and subtracted all the branding information from the ads. His aim is to encourage us “to think more deeply about how advertising reinforces generalizations surrounding race, gender, and cultural identity.” *Unbranded* also provides a four-decade survey of how advertisers thought African Americans wanted to see themselves.

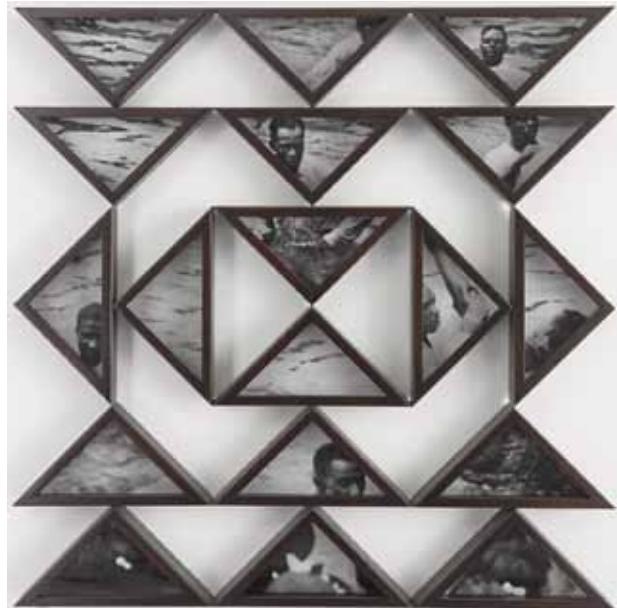
The Transformer Station offers a selection of photographs and videos from 2003 to the present. Included are works from the *Branded* series in which Thomas added logos to images. Do the Nike swooshes on *Branded Torso*—are they brands or scars?—commemorate championships won or imply the athlete’s ownership by the company that pays him to endorse its products? Two works riff on the Absolut vodka ads, in which the shape

pattern, which some historians believe was used by abolitionists to warn escaping slaves to don a disguise. The work takes its title from the refrain of a Negro spiritual traditionally sung at baptism, believed by some to be a code to fugitive slaves to take to the water to throw off pursuing bloodhounds. Faith, patriotism, and the possibility of salvation merge in this scene of washing away past sins and sufferings to start a new, better life.

A life ends far too soon in *Winter in America*, a powerfully emotional video from 2005 by Thomas and Kambui Olujimi that uses stop-action animation and G.I. Joe figures to act out the shooting death of Thomas’s cousin during a robbery. The artists, who played with similar toys themselves, have come to believe that the toys breed “a culture of violent thoughts for young boys who are invited to author violent scenarios before they can even read.”

As a photographer, Thomas is well versed in how changing one's perspective or viewpoint can alter meaning. In *White Imitates Black* he employs lenticular printing, in which images change as the object is viewed from different angles, to show the mutability of racial boundaries and the reciprocal nature of cultural interchange. The words can be read three ways: white imitates black, black imitates white, and black imitates black. The *Wayfarer* series, produced in collaboration with Sanford Biggers, addresses in-between spaces, transitions, and dual states. In *Zero Hour*, Thomas references the Yoruba deity Elegba, protector of travelers and intersections, also known as the Baron of the Crossroads. The baron and his clothing are divided vertically down the middle by color: one half is black, the other white. Lumisty film, which causes the image to fall in and out of focus with the viewer's movement, has been applied to the Plexiglas covering. The lenticular and *Wayfarer* works undercut socially defined polarities of black and white. By requir-

**Trouble the Water** from *Frameworks*, 2013. Hank Willis Thomas. Inkjet prints and flag frames; 50 x 50 in. Courtesy of the artist and Jack Shainman Gallery, New York © Hank Willis Thomas



© TOM DALY



© TOM DALY

**The Truth Booth** A giant inflatable speech bubble and video recording booth by Cause Collective artists Ryan Alexiev, Jim Ricks, and Hank Willis Thomas, will tour Cleveland this fall and winter. Keep an eye out for this pop-up artwork and let the world know your truth. Visit [ClevelandArt.org/CMAtruthbooth](http://ClevelandArt.org/CMAtruthbooth) or follow #CMAtruthbooth to find out more.

ing action on the part of the viewer, Thomas suggests that we are all complicit in the framing of racial identity.

The artist believes that "there is just as much diversity within any demographic as there is outside of it. The lines are always blurring and flexing." A five-screen video installation, *Question Bridge: Black Males*, invites viewers to witness an intimate dialogue among black men who come from a wide range of geographic, economic, generational, educational, and social backgrounds. This collaborative project was created by Chris Johnson, Thomas, Bayeté Ross Smith, and Kamal Sinclair. Through questions and answers that are pointed, poignant, humorous, painful, and revealing, the work begins "a dialogue on themes that divide, unite, and puzzle black males today in the United States." In Cleveland, as in other communities where *Question Bridge* is shown, that dialogue will spread through roundtable discussions held in the community and a curriculum offered to schools.

Held in two venues, one on Cleveland's east side and one on the west side, *Hank Willis Thomas* encourages people to step across the boundaries that often divide us, to listen to others' voices, and to see the world through a different frame. ■■■

# For Your Eyes Only

A new exhibition displays traditional portrait miniatures alongside contemporary works dealing with similar issues of memory and identity

**M**odern lovers carry photos in their wallets or phones just as for hundreds of years people carried portrait miniatures. Our desire to feel close to a distant loved one is timeless. Portrait miniatures, which first emerged at the royal courts of France and England in the 16th century, were usually small works painted in watercolor on vellum or slivers of ivory, or executed in enamel. Exchanged by friends, lovers, and family members as tokens of affection, these intimate portraits often commemorated occasions of departure, marriage, or death. They sometimes functioned as relics incorporating human hair. They could be set in elaborate boxes or simple frames, worn on the body, or tucked away in a pocket. Whether by death, gift, loss, or sale, every portrait miniature is inevitably separated from the person into whose hands it was first placed.

In 1951, Edward B. Greene's gift to the Cleveland Museum of Art of 90 portrait miniatures transformed the museum's collection into one of the greatest in North

America, known by specialists worldwide. Greene's miniatures formed the core of the institution's holdings, which have grown to nearly 180 examples from more than ten national schools spanning six centuries. The exhibition *Disembodied: Portrait Miniatures and Their Contemporary Relatives* presents the museum's stunning collection in its entirety for the first time in over half a century, featuring more than a dozen recent acquisitions. For 600 years, miniature painters have explored issues of death, likeness, memory, identity, privacy, and body-centered scale. *Disembodied* includes traditional miniatures alongside works by five prominent contemporary artists—Janine Antoni, Luis González Palma, Tony Oursler, Dario Robleto, and Hiroshi Sugimoto—who are invested in exploring these same themes today.

The contemporary works are placed in an unprecedented, intimate dialogue with the portrait miniatures, revealing new relationships. The exhibition delves into the underlying features of miniatures, and how modern



**Your Lullaby Will Find A Home In My Head** 2005. Dario Robleto (American, b. 1972). Hair braids made from a stretched and curled audiotape recording of Sylvia Plath reciting "November Graveyard," homemade paper (pulp made from soldiers' letters to mothers and daughters from various wars, ink retrieved from letters, sepia), excavated and melted bullet lead, carved ribcage bone and ivory, mourning dress fabric and thread, silk, mourning frame from another's loss, walnut, glass; 59.7 x 40.6 x 33 cm. Courtesy of the artist and Inman Gallery, Houston, Collection of Carlos Bacino, Houston, TX. © Dario Robleto

**Portrait of Lady**

Grace Anna

Newenham 1784

(back, showing hair). Horace Hone (British, 1756–1825). Watercolor on ivory; 9 x 7.6 cm (framed). The Edward B. Greene Collection 1942.1144



**Portrait of a Man**

c. 1795. Nathaniel Plimer (British, 1757–1822). Watercolor on ivory; 9.2 x 7.7 cm (framed).

The Edward B. Greene Collection 1941.562.1



viewers “magically” revivify them. Dario Robleto’s *Your Lullaby Will Find A Home In My Head* (2005) anchors one of five thematic groups, exploring miniatures as reliquaries for memory. Nothing can enhance the preciousness of a likeness more than the death of the person depicted. Forever removing the possibility that a person’s image could be captured again from life makes any remaining portraits priceless. Robleto’s work is predicated on the belief that an object can contain traces of original sentiment, that the artist’s intention makes it a repository of memory. The braid is familiar to those acquainted with miniatures, which often incorporate plaited human hair. But the braids in *Your Lullaby Will Find A Home In My Head* are not shorn from someone’s head; instead they are simulacra fashioned, according to Robleto’s poetic description, “from a stretched and curled audio tape recording of Sylvia Plath reciting ‘November Graveyard.’” The viewer’s conviction that Robleto has used the actual audio recording to fashion the braids is analogous to the trust placed centuries ago in the person hired to transform a lock of hair into a piece of jewelry or use it to adorn a case. Robleto used Victorian mourning symbols in implicit acknowledgment that people during the 19th century discussed death with an ease that is foreign to us today, so the age’s materials of mourning carry their own sophisticated vocabulary of loss.

**Portrait of a**

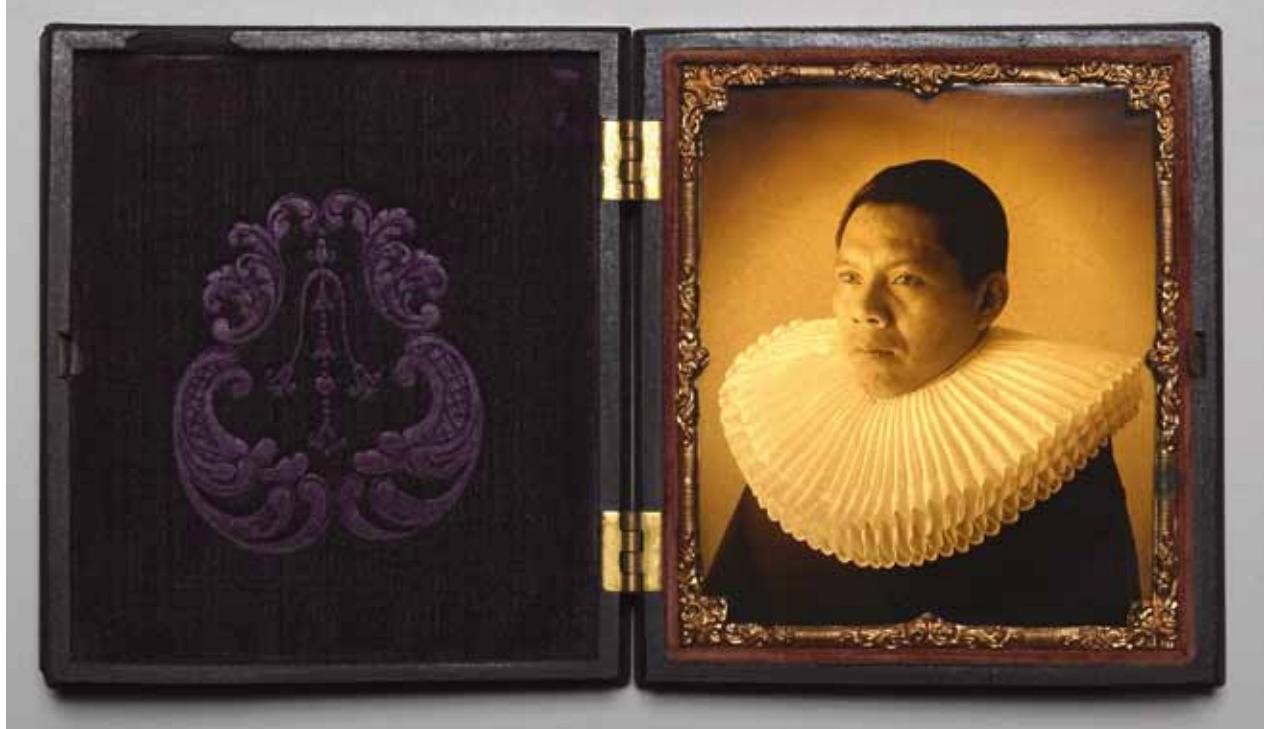
**Woman** c. 1593.

Nicholas Hilliard (British, c. 1547–1619). Watercolor on vellum with gold border; 4.4 x 3.6 cm (framed).

The Edward B. Greene Collection 1940.1210



**Your Gaze  
Distorts Me with-  
out Your Knowing  
It, No. 8** 2008. Luis  
González Palma  
(Guatemalan, b.  
1957). Gold-tone  
daguerreotype;  
10.2 x 20.3 cm  
(framed and open).  
Collection of Lisa  
Kurzner and Larry  
Bloomenkranz.  
© Luis González  
Palma



A second group of miniatures forms around Luis González Palma's *Your Gaze Distorts Me without Your Knowing It, No. 8* from 2008. Portraits in boxes, lockets, and folding cases continually engage in a process of hiding and revealing. By replacing the watercolor-on-ivory portrait that such a case might hold with a gold-tone daguerreotype, González Palma heightened the documentary aspect of the work, as it evokes 19th-century ethnographic photography rather than an intimate portrait. The incongruity between case and image is reinforced by the costume, which suggests the wealth and leisure of another time and culture.

**Portrait of Mrs.  
Charles Willis**  
1833. M. B. Russell  
(American, active  
1834). Watercolor  
on ivory; 7.4 x 6.2 cm  
(framed). Long-  
term loan from  
M. C. Willis  
1821.1924



The artist chose the setting for its historical resonance. Neither extraordinary nor costly, the case is a widely produced and basic setting into which miniatures, and later daguerreotypes, were inserted. It reinforces the fact that despite changes in material or support, the desire to protect and transport portraits transcended the end of miniature painting and the ascendance of photography during the mid 19th century.

*Disembodied* reawakens the spirit of the Cleveland Museum of Art's miniatures. Because of their scale, personalized settings, and "for your eyes only" manner, portrait miniatures invite each new viewer to take the place of the first. ■■■

## ON THE ROAD

### See works from Cleveland's collection in exhibitions around the world

The CMA's great George Bellows painting *Stag at Sharkey's* is getting closer to home; it's just down I-71 in Columbus through January 4 for the exhibition *George Bellows and the American Experience*.

*Georges Braque* at the Galeries Nationales du Grand Palais, Paris, through January 6 and then at the Museum of Fine Arts, Houston, February 18 to May 11, features Braque's *Guitar and Bottle of Marc on a Table*.

*The Springtime of the Renaissance: Sculpture and the Arts in Florence, 1400–1460* at the Musée du Louvre, Paris, through January 6, includes Mino da Fiesole's monumental relief sculpture *Julius Caesar*.

*Journey through the blue: La Vie* at the Museu Picasso, Barcelona, through January 19, is built around the museum's Pablo Picasso masterwork *La Vie*.

*Masterpieces of Chinese Painting 700–1900* at the Victoria and Albert Museum, London, through January 19, features two CMA works: the Yuan dynasty *Bodhidharma Crossing the Yangzi on a Reed* and Shen Zhou's *Twelve Views of Tiger Hill, Suchou: The Thousand Buddha Hall and the Pagoda of the "Cloudy Cliff" Monastery*.

*Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939*, Mint Museum of Art, Charlotte, NC, through January 19. Includes CMA works by Alexis Falize, the Sèvres factory, the firm of Ferdinand Barbedienne, Thorvald Bindesbøll, and Jules-Constant Peyre.

Ten works from the museum collection are traveling as part of *Yoga: The Art of Transformation*, which is scheduled for two other venues before coming to Cleveland next summer: through January 26 at the Arthur M. Sackler Gallery in Washington, D.C.; February 21–May 25 at the Asian Art Museum of San Francisco; then June 22–September 7 here at the CMA.

*Van Gogh Repetitions*, at the Phillips Collection, Washington, DC, through January 26, includes two CMA masterworks, *The Large Plane Trees (Road Menders at Saint-Rémy)* and *The Poplars at Saint-Rémy*; the show comes to Cleveland March 2–May 26.

## PERSONAL FAVORITE



### Good Timing

Colleen Griffiths was a 2013 summer intern in the department of design and architecture and is now a senior at Miami University. The museum opens a van Gogh exhibition in spring 2014.

### Colleen Griffiths, graphic design student

Vincent van Gogh's *The Road Menders at St. Rémy* has always caught my eye. I really like the colors—all of his color choices are very interesting. I studied van Gogh and learned how he was inspired by some of the Japanese printmakers. Looking at his work in comparison to Japanese prints and paintings, you can see how he kind of mimics some of their colors,

and also the brushstrokes, like calligraphy, in the rhythm and movement.

A lot of design is understanding about color and balance between different elements, and we also talk a lot about rhythm in our critiques. His work is inspiring to me partially because there is a lot of rhythm. And his use of color I think is really gorgeous, how he will put a blue next to an intensely bright yellow. Even though trees aren't blue, he manages to capture a mood, kind of a darker mood, I guess. The way he uses color is really applicable to design because color is a really strong tool for communication—you can either use a lot of color or a little color, depending on what you're trying to communicate.

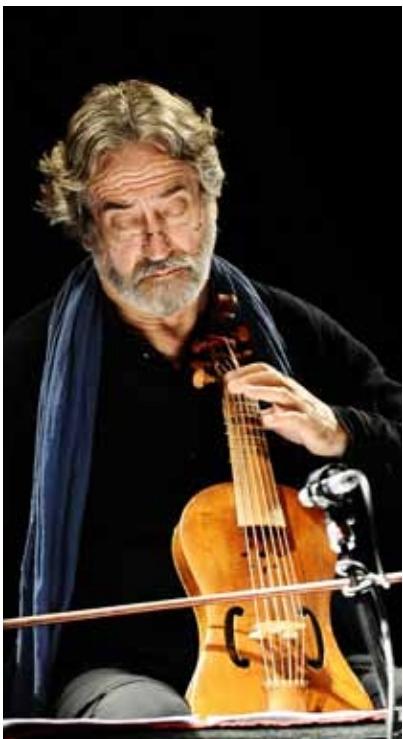
That communication is something that really fascinates me about his work, because he tried to paint what he felt—more than just what he saw. I'm fascinated by how colors interact together, and so I can get how he was so taken by some of the colors that he saw, especially when he went to Arles. Then there's that sense of spontaneity: I know it took a lot of time, but he makes it look effortless and in the

moment, like he just dashed down what he was feeling right there. Even though it feels very spontaneous, it also feels like a finished composition.

This painting also reminds me a lot of Cleveland, with all the trees—almost of Martin Luther King Jr. Drive. Whenever we have people here from out of town they always comment how the trees here are spectacular and not like what they've seen elsewhere.

We're really lucky to have the museum here in Cleveland. For as long as I can remember we've always come to the museum. We're incredibly lucky to have such a broad and complete collection. It's really unparalleled. When I recently brought some of my friends, they were just amazed—they had studied abroad and seen lots of museums, and even compared to those other famous museums, they were just amazed at the pieces that were here. Until I saw more of the world I didn't always know how great the collection was here, but something I've always appreciated is having the museum so close and accessible.

## MASTERS OF THE VIOLIN SERIES



Jordi Savall Pre-violin

Pick up a season brochure for full details or visit us online to hear music samples, watch video, and read more at [ClevelandArt.org/performingarts](http://ClevelandArt.org/performingarts)

**Jordi Savall & Hespèrion XXI** *The Cycles of Life in the Mosaic of Christians, Sephardic Jews, and Muslims of the Balkan Peoples.* Friday, November 1, 7:30. "A performer of genius" -*The New Yorker*. The maestro and Hespèrion XXI return to the museum with a new and fascinating multicultural music program. They perform music that covers the *Cycles of Life* from its origin to its conclusion, as experienced by the peoples of the Balkans over the years. The musical traditions of the Balkans are captivating on account of their beauty and spirituality. Combining brilliant musicians from France, Spain, Turkey, Israel, Greece, Bulgaria, and Armenia, Savall will lead the ensemble on two medieval bowed instruments—rebec and vielle—showcasing two early predecessors of the violin. \$33-\$51.

**PRE-CONCERT CONVERSATION**

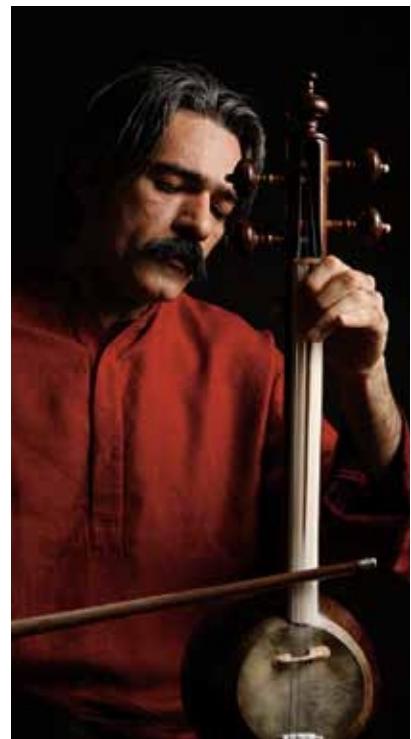
Jordi Savall discusses early precursors of the violin at 6:00 in Gartner Auditorium.

**Masters of the Fiddle: Natalie MacMaster and Donnell Leahy** Friday, November 15, 7:30. Two of the world's most celebrated fiddlers, MacMaster and Leahy meld their virtuosities into a whirlwind of fiddle-driven music, dance, and song, combining the best of French, Celtic, and American bluegrass and even Cajun styles, making it their own. Joined by two highly acclaimed musicians in their own right, pianist Mac Morin and multi-instrumentalist Tim Edey, they'll treat their audience to the foot-tapping rave-ups, heart-wrenching ballads, and world-class step dancing that have brought audiences to their feet on three continents. \$39-\$59.

**PRE-CONCERT CONVERSATION**

Natalie MacMaster and Donnell Leahy with Massoud Saidpour, curator of performing arts and music, at 6:00 in Gartner Auditorium.

**Kayhan Kalhor** Wednesday, November 20, 7:30. "Like a conversation among several instruments, with the varying timbres at times evoking the wailing pleas of disconsolate lovers" -*New York Times*. Three-time Grammy nominee Kalhor is a virtuoso on the *kamancheh* (Persian spiked fiddle) and through innovative collaborations has been instrumental in popularizing Persian music in the West. Kalhor is a member of Yo-Yo Ma's Silk Road Project, and his compositions appear on all three of the ensemble's albums. He was most recently featured on the soundtrack of Francis Ford Coppolla's *Youth without Youth* in a score on which he collaborated with Osvaldo Golijov. Kalhor appears with Ali Bahrami Fard on *santoor* (Persian dulcimer). \$29-\$45.



Kayhan Kalhor Persian strings

## GALLERY CONCERTS

**Chamber Music in the Galleries**

Wednesdays, November 6 and December 4, 6:00. The galleries come alive with the sound of chamber music with free one-hour performances that highlight the extraordinary wealth of musical talent in University Circle. From string quartets to keyboardists to delightfully unexpected small ensembles, young artists from the Cleveland Institute of Music and the Case Western Reserve University early music program offer a wide repertoire. Check [clevelandart.org](http://clevelandart.org) the week of performance for program details.



## MOTHER AND CHILD SERIES



**Icon of the Mother of God and Infant Christ (Virgin Eleousa)** c. 1425–50. Attributed to Angelos Akotantos (Greek). Tempera and gold on wood panel; 96 x 70 cm. Leonard C. Hanna Jr. Fund 2010.154

### State Symphony Capella of Russia

Wednesday, December 4, 9:00, Ames Family Atrium. "What a Choir! Beautiful, noble, ideally balanced sounding, diversity of timbres, flawless clear intoning" –*Le Monde de la Musique*. The astounding State Symphony Capella of Russia, a 50-member mixed choir, returns—this time in the magical acoustics and spectacular setting of the museum's grand atrium. Under the direction of Valery Polyansky, the chorus offers wide repertoire, from chamber choirs and ensembles to large-scale symphonies and oratorios. The Capella has won lavish praise throughout the world for concert appearances on tour and for their numerous recordings. \$33–\$51.

#### PRE-CONCERT TALK

David J. Rothenberg, associate professor of music at CWRU, discusses Marian music and ties to the museum's collection at 7:30.

#### RUSSIAN PRIX-FIXE DINNER

Wednesday, December 4, 7:00 seating, Provenance banquet room. Three courses in classic Russian cuisine with wine pairings. Reserve by November 29. \$80 (tax and gratuity included).

**Mother and Child** Saturday, December 14, 2:00 p.m. This themed choral event focuses on music inspired by holy imagery of the Virgin and Child in the museum's collections of medieval and Renaissance art. Beginning in the Reid Gallery, **Quire Cleveland** sings music



**State Symphony Capella of Russia** Astounding clear voices

by Palestrina and others. The audience is next led to the atrium where the

**Cleveland Orchestra Youth and Children's Choruses** sing music by Arvo Pärt, Gian Carlo Menotti, John Rutter, Morten Lauridsen, and others. Then organist and conductor **Todd Wilson** leads a finale in Gartner Auditorium featuring the **Trinity Cathedral Choir** in Benjamin Britten's *A Ceremony of*

*Carols* and the museum's McMyler organ in music for organ and brass. Seating is limited in the atrium. Standing room only in the galleries. Free, no tickets required.

#### PRE-CONCERT TALK

Stephen Fliegel, curator of medieval art, discusses Virgin and Child imagery at 1:00 in the recital hall.

## NEW! TRANSFORMER STATION CONCERT SERIES

Setting a standard for vanguard art, the Transformer Station also heralds a new space for adventurous music. This fall marks the start of a series of intimate (mostly) solo concerts featuring composed and improvised music by some of the most remarkable artists of our time. "Virtuosic on every level" –Thomas M. Welsh, director of City Stages. \$20.

**Garth Knox, viola** Sunday, October 27, 7:30

**Maja Ratkje, voice & electronics** Monday, November 4, 7:30

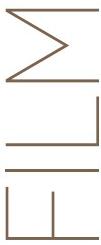
**Mark Dresser, double bass** Sunday, November 10, 7:30

**Mark Fell, electronics** Wednesday, November 13, 7:30

**Camille Norment, glass armonica & electronics** Sunday, December 15, 7:30



**Camille Norment** Retro-electro



## NEW (AND RECENT) MOVIES

Each film \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher.

**The Rape of Europa** Sunday, November 3, 1:30. Directed by Richard Berge, Bonni Cohen, and Nicole Newnham. This acclaimed documentary traces the fate of European art treasures during World War II—from the systematic looting and destruction carried out by the Nazis to the heroic efforts by museum directors, curators, and art historians to preserve and rescue the work and return it to its rightful owners. Based on the book by Lynn H. Nicholas and co-produced by Robert Edsel (who speaks at the museum on 11/6). “Mesmerizing” –*Variety*. (USA, 2006, subtitles, 117 min.)



### Just Like a Woman

Road trip to belly dance

**Just Like a Woman** Friday, November 8, 7:00. Sunday, November 10, 1:30. Directed by Rachid Bouchareb. With Sienna Miller and Golshifteh Farahani. The first American-set film by the acclaimed French-Algerian director of *Days of Glory* is a road movie in which two embattled women, an American and an Egyptian, flee their unhappy lives in Chicago for a belly dancing contest in New Mexico. Cleveland premiere. (UK/USA/France, 2012, subtitles, 90 min.)

**The Girls in the Band** Friday, November 15, 7:00. Sunday, November 17, 1:30. Directed by Judy Chaiken. With Marian McPartland, Herbie Hancock, et al. This eye-opening, crowd-pleasing documentary surveys some of the all-girl bands—and the women sax and horn players and drummers—who were marginalized by their male counterparts for decades. “Everything a worthwhile documentary should be, and then some: engaging, informative, thorough and brimming with delightful characters” –*New York Times*. (USA, 2011, 86 min.)

**The Artist and the Model** Friday, November 22, 7:00. Sunday, November 24, 1:30. Directed by Fernando Trueba. With Jean Rochefort and Claudia Cardinale. A frustrated, elderly French sculptor living under the German occupation during WWII finds renewed inspiration when a young Catalan refugee agrees to become his model and muse. “Lovely and poignant” –*LA Times*. Cleveland premiere. (Spain/France, 2012, subtitles, 105 min.)

**Touchy Feely** Friday, November 29, 7:00. Sunday, December 1, 1:30. Directed by Lynn Shelton. With Rosemarie DeWitt, Ellen Page, and Josh Pais. The new comedy from the director of *Your Sister’s Sister* and *Humpday* tells of a massage therapist who develops a fear of intimacy when her bicycle peddler boyfriend asks her to move in with him. Cleveland theatrical premiere. (USA, 2013, 89 min.)

**Faust** Friday, December 6, 6:30. Sunday, December 8, 1:30. Directed by Aleksandr Sokurov. With Hanna Schygulla. The most recent film from the director of *Russian Ark* won the top prize at the 2011 Venice Film Festival. It’s an eccentric, visually stunning version of the famous legend, about a man searching for enlightenment who sells his soul to the devil, here disguised as a moneylender. “Truly distinctive” –*Time Out London*. Cleveland premiere. (Russia, 2011, subtitles, 134 min.)

**Bird’s Nest: Herzog & de Meuron in China** Wednesday, December 11, 7:00. Directed by Christoph Schaub and Michael Schindhelm. With Ai Weiwei. This documentary captures how superstar Swiss architects Jacques Herzog and Pierre de Meuron worked with Chinese artist Ai Weiwei to bridge cultures and build China’s National Stadium for the 2008 Olympic Games. (Switzerland, 2008, subtitles, 87 min.)

**Touchy Feely** Fear of intimacy



**The Artist and the Model** Wartime muse

### The Show That Shook the World: Marcel Duchamp and the 1913 Armory Show

**Show** Friday, December 13, 6:30. Sunday, December 15, 1:30. Directed by Garry Gates. This new documentary recaps the story of the infamous 1913 International Exhibition of Modern Art (the “Armory Show”) that introduced America to Cubism and other experimental European styles, as well as to groundbreaking works like Marcel Duchamp’s *Nude Descending a Staircase*. (USA, 2013, 56 min.)

**Viola** Friday, December 13, 7:45. Sunday, December 15, 2:45. Directed by Miguel Piñeiro. In this rhapsodically praised new movie, a young Buenos Aires bicycle courier becomes involved with the women in an all-female production of Shakespeare’s *Twelfth Night*. “Five stars (highest rating) . . . [A] magical, mysterious romantic comedy” –*Time Out New York*. Cleveland premiere. (Argentina/USA, 2012, subtitles, 65 min.)

### You Ain’t Seen Nothin’ Yet (tentative)

**Friday**, December 20, 6:45. **Sunday**, December 22, 1:30. Directed by Alain Resnais. With Sabine Azéma, Mathieu Amalric, Michel Piccoli, Lambert Wilson, et al. In this surreal piece from the director of *Last Year at Marienbad*, famous French actors are summoned to the house of a deceased friend and director to watch a video recording of his new production of *Eurydice*, a play all of them had acted in over the years. (France, 2012, subtitles, 115 min.)

### FILMMAKER IN PERSON!

**Traveling Light** Friday, December 27, 7:00. Directed by Gina Telaroli. This impressionistic feature by a former Ohioan chronicles a February train ride from Penn Station to Cleveland as the winter light surrenders to darkness. Preceded by Telaroli’s short *4' 8½"*, a compendium of train scenes from classic films conjoined into one cosmic cinematic journey across time and distance. Telaroli answers audience questions after the screening. All aboard! Cleveland theatrical premiere. (USA, 2011, total 69 min.)

## CONGO ON FILM

Three Congolese music films and a classic documentary complement our current exhibition of Congo sculpture *Fragments of the Invisible: The René and Odette Delenne Collection of Congo Sculpture*. Each film \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher.

**Kinshasa Kids** Friday, November 1, 7:00. Wednesday, November 6, 7:00. Directed by Marc-Henri Wajnberg. Shown at major film festivals last year (including Toronto and New York) but never subsequently released in the U.S., this acclaimed drama focuses on a group of Congolese street kids who form a hip hop group after they are accused of witchcraft and kicked out of their homes. Cleveland premiere. (Belgium, 2012, subtitles, 85 min.)

**Life Is Rosy** Wednesday, November 13, 7:00. Directed by Benoît Lamy and Mweze Ngangura. In this delightful comedy, world music star Papa Wemba plays an African villager who moves to Kinshasa to fulfill his dreams of becoming a musician. There he falls for a young woman who is also being pursued by his boss, a wealthy night-club owner. (Belgium/France/Zaire, 1987, subtitles, 80 min.)

**Benda Bilili!** Wednesday, November 20, 7:00. Directed by Renaud Barret and Florent de la Tullaye. Shot over five years, this exuberant music film profiles Congo's extraordinary street band Staff Benda Bilili (Look Beyond Appearances), which includes four paraplegics and a homeless boy they adopted. The group has risen from the mean streets of Kinshasa to the concert halls of Europe. "Infectious and joyous" —*Hollywood Reporter*. (Democratic Republic of the Congo/France, 2010, subtitles, 105 min.)



**Benda Bilili!** Congolese street band

**Voyage to Congo** Wednesday, December 4, 7:00. Directed by Marc Allégret. This silent rarity was shot during André Gide's influential 1926–27 expedition to French Equatorial Africa (including today's Republic of the Congo). The trip informed Gide's anti-colonialist book of the same name. Live piano accompaniment by Sebastian Birch. (France, 1927, 101 min.)

## HOLIDAY FILM FESTIVAL: GENE KELLY 101



**An American in Paris** Six Oscars

Five essential musicals by the legendary dancer, choreographer, and director born in Pittsburgh 101 years ago. (He died in 1996.) Each film \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher.

**Cover Girl** Thursday, December 26, 1:30. Directed by Charles Vidor. With Gene Kelly and Rita Hayworth. An aspiring dancer turns magazine model as a way to hasten her Broadway debut. Songs by Jerome Kern and Ira Gershwin. (USA, 1943, 107 min.)

**On the Town** Friday, December 27, 1:30. Directed by Stanley Donen and Gene Kelly. With Kelly, Frank Sinatra, and Betty Garrett. Three sailors on leave spend a whirlwind 24 hours taking in the sights and sounds of New York City. (USA, 1949, 98 min.)

**An American in Paris** Saturday, December 28, 1:30. Directed by Vincente Minnelli. With Gene Kelly, Leslie Caron, and Oscar Levant. A struggling American painter in Paris suddenly finds himself torn between two very different women. Music and lyrics by George and Ira Gershwin; winner of six Oscars, including Best Picture. (USA, 1951, 113 min.)

**Singin' in the Rain** Sunday, December 29, 1:30. Directed by Stanley Donen and Gene Kelly. With Kelly, Donald O'Connor, and Debbie Reynolds. The movie generally regarded as the greatest musical ever made is set in Hollywood during the waning days of the silent pictures and the advent of sound. (USA, 1952, 103 min.)

**Invitation to the Dance** Tuesday, December 31, 1:30. Directed by Gene Kelly. With Kelly. This ambitious dance anthology tells three separate stories. The tales—of a circus clown, a bracelet, a magic lantern—are set without words to the music of Jacques Ibert, André Previn, and Nicolai Rimsky-Korsakov. The final episode combines live action and animation. (USA, 1956, 93 min.)



**On the Town** Sailors in the city

## WINTER LIGHTS LANTERN FESTIVAL AND HOLIDAY CIRCLEFEST

**Winter Lights Lantern Festival** See lantern displays inside the museum and *Environment of Lights* artist installations on Wade Oval, beginning Friday evening, December 6 and continuing throughout December. Special lantern activities are part of Holiday CircleFest on Sunday, December 8. See ClevelandArt.org for details.

**Lantern Making Workshops** November 8–24, Fridays 6:00–8:30 and Sundays 2:00–4:30. Community Arts director Robin VanLear and her staff lead lantern workshops inspired by Asian lantern traditions and contemporary innovations. Choose from a variety of styles made from paper and split reed or red twig dogwood. Attend as many sessions as needed. Most styles take multiple sessions to complete. Individuals \$50; families \$150 up to four people, \$25 each additional person. One lantern per person; \$25 each additional lantern. Children under 15 must register and attend with someone older. To register or for more information, call 216-707-2483 or email commartsinfo@clevelandart.org.

**Volunteers** We need your help during Holiday CircleFest. Call Liz Pim in the volunteer office at 216-707-2593.

**Holiday CircleFest** Sunday, December 8, 1:00–5:30, lantern procession at 5:30. The museum joins two dozen neighboring institutions for Holiday CircleFest, University Circle's annual open house. Lantern displays, workshops, and much more, culminate in procession into and around Wade Oval. Follow us back to the atrium after the procession for cookies and cocoa from 6:00 to 6:30. See ClevelandArt.org for updated listings. For questions, call 216-707-2483 or email commartsinfo@clevelandart.org.

**Art Stories** 11:30 and 1:00

**Scavenger Hunts** All day. Pick one up at the information desk.

**Sources of Light Art Cart** 1:00–3:00

**Wanna Be in Pictures?** 1:00–3:00 Picture yourself in CMA works of art using distance learning technology.

**Highlights Tours** 1:30 and 3:30

**Music and Dance in the Ames Family**

**Atrium** 1:30 *Global Connections* (original music on world instruments). 2:30 *Panic Junior* (steel pan). 3:00 *Frog Lily* (modern dance). 3:30 *Julia de Burgos Dance Company* (modern & traditional Hispanic dance). 4:00 *The Progeny* (New Orleans jazz by students from Shaw High School and Heritage Middle School).

**Lantern Making Workshop** 2:00–4:30

Make a simple lantern to carry in the procession.

**Exhibition Tour** 2:30

**Food and Shopping** Throughout the afternoon

**Lantern Procession** 5:30 Led by guest lantern artists, giant puppets, and *Environment of Lights* dancers.

**Cookies and Cocoa** 6:00–6:30 in the atrium

## MIX

**MIX: Underneath** Friday, November 1, 5:00–9:00. Go beneath the surface. Don a mask or come in costume, and uncover monsters, spirits, and fragments of the invisible.

**MIX: Miniatures** Friday, December 6, 5:00–9:00. MIX goes pocket sized. Look closely to discover the grandeur of the miniature, and explore juxtapositions between portrait miniatures and their contemporary relatives.

**MIX: Celebrate** Friday, January 3, 5:00–11:00. We're closing in on the completion of the museum's monumental expansion and renovation project. Celebrate this historic moment with the first MIX of 2014, featuring the return of Solstice favorite DJ Rekha, spinning her signature hip-hop-infused blend of contemporary electronic dance with Bhangra and Bollywood sounds.



© STUART PEARL



## IN THE GALLERIES

**Guided Tours** Daily, 1:30. Join our CMA-trained volunteer docents as they lead visitors through our permanent collections and free exhibitions. Tours and topics vary by presenter. Tours depart from the information desk in the atrium. Free.

**Exhibition Tours** Daily through December 22, 2:30. Explore the special exhibition *Sicily: Art and Invention between Greece and Rome* with our docents. All tours depart from the information desk in the atrium and proceed to the special exhibition on the lower level of the east wing. Exhibition ticket required.

**Art in the Afternoon** Second Tuesdays, 1:15. Monthly docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but pre-registration required; call 216-231-1482.

**How Advertising Sold Race** Wednesday, October 30, 7:00, photography galleries. With all identifying text and logos removed, the advertising images in Hank Willis Thomas's series

*Unbranded* become an exploration of the changing (or unchanging) generalizations surrounding race, culture, and identity. Barbara Tannenbaum, curator of photography, delves into the issues raised by Thomas's altered advertisements with former advertising executive, photography collector, and Transformer Station co-founder Fred Bidwell.

**Art Bites** Need a break in the middle of your day? Get some food for thought with Art Bites, lunchtime talks with a twist—unique explorations of the galleries inspired by your favorite books, television shows, and more. Meet in the atrium.

*Wibbly-Wobbly Timey-Wimey* Thursday, November 21, 12:30. Celebrate 50 years of *Doctor Who* by time-traveling through the collections to depictions of places visited by the Doctor and his companions.

*The Polar Express* Thursday, December 19, 12:30. Get in the holiday spirit with

a tour of the collections inspired by the classic children's book by Chris Van Allsburg.

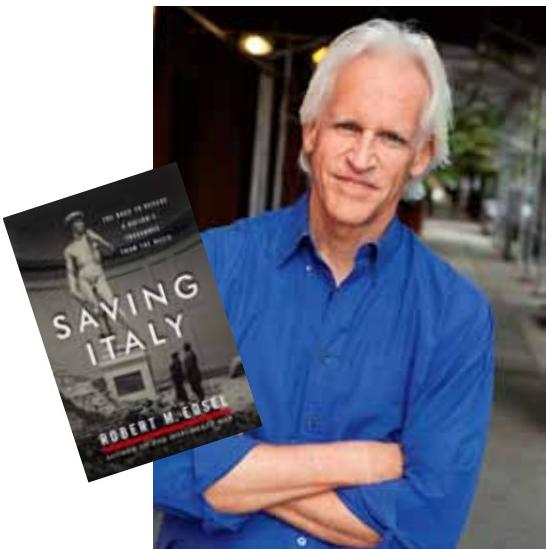
**The Cleveland Apollo** Wednesday, November 20, 7:00, focus gallery. Michael Bennett, curator of Greek and Roman art, conducts a tour of the focus exhibition *Praxiteles: The Cleveland Apollo*, which includes Roman marble copies of the sculpture in addition to the bronze original owned by the Cleveland Museum of Art. Bennett explores topics discussed in his new book, published in association with the exhibition.



**Fragments of the Invisible** Wednesday, December 18, 7:00, Smith Exhibition Gallery. Join Constantine Petridis, curator of African art, as he discusses the fragmentary nature of a handful of Congolese artworks that the museum acquired from Belgian collectors René and Odette Delenne in 2010. Meet in the exhibition.

**Helmet Mask** late 1800s–early 1900s. Democratic Republic of the Congo, Suku people. Wood, basketry reed, metal; H. 51 cm. René and Odette Delenne Collection, Leonard C. Hanna Jr. Fund 2010.450

## LECTURES



Select lectures are ticketed. Call the ticket center at 216-421-7350 or visit [ClevelandArt.org](http://ClevelandArt.org).

**Robert M. Edsel** Wednesday, November 6, 6:30, Gartner Auditorium. How did so much of the art and architecture of Europe escape destruction during World War II? Robert M. Edsel, author of *The Monuments Men: Allied Heroes, Nazi Thieves and the Greatest Treasure Hunt in History, Rescuing Da Vinci*, and most recently *Saving Italy: The Race to Rescue a Nation's Treasures from the Nazis*, answers this very question. A cinematic adaptation of *The Monuments Men* starring George Clooney is released in December. Book signing to follow. The talk is part two of the series *Stolen Art, Heroic Recoveries*, focusing on heroes who stepped up to save the world's treasures amidst times of crime and war. The speakers offer fascinating true stories of stolen art safely recovered and priceless masterpieces valiantly protected. \$30, CMA members \$25. Register through the ticket center. A limited number of student tickets available for \$5, in person at the ticket center only; must show current student ID.

Sponsored by the Painting and Drawing Society.

## ARTIST LECTURE CANCELED Contemporary Artist Lecture Series

We regret to announce that, due to temporary health problems, artist Roman Signer will not lecture on Saturday, November 9. Look for a rescheduled date in 2014.

## If You Remember, I'll Remember: A Conversation With Dario Robleto

Friday, November 22, 7:00, recital hall. Explore how art keeps memory alive with artist Dario Robleto and curator Cory Korkow as they discuss Robleto's work in the context of Korkow's exhibition *Disembodied: Portrait Miniatures and Their Contemporary Relatives*, and the timeless desire to capture the spirit of loved ones. Join in the conversation: pose your questions to Robleto, discuss your reactions to the exhibition, and share your own ideas about art and memory in this interactive and thought-provoking program. \$15, CMA members \$10. Students free with ID in person only.

## AFRICAN ART TALK IN JANUARY

**Five Centuries of Art and History in the Congo** Saturday, January 18, 2:00. Cécile Fromont received her Ph.D. in history of art and architecture from Harvard University in 2008. Prior to joining the University of Chicago faculty, she was at the University of Michigan, Ann Arbor. Her 2011 article "Dance, Image, Myth, and Conversion in the Kingdom of Kongo" in *African Arts* was selected as one of 50 influential journal articles published by the MIT Press between 1962 and 2012. Drawing from the Cleveland Museum of Art's outstanding collection and other treasures of expressive culture from West Central Africa, Fromont's lecture explores 500 years of the region's history through art.

## ART STORIES

Thursdays, 10:30–11:00. Join us in Studio Play for this weekly storytime program that combines children's books, works from the collection, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up. Free; preregistration encouraged as space is limited. Register through the ticket center.

**There's Only One You** November 7

**Opposites** November 14

**Please Say "Thank You"** November 21

**Seasons: Winter** December 5

**All About the Artist: Alexander Calder** December 12

**1, 2, 3 . . . How Many Do You See?**  
December 19

**\*Note:** No Art Stories on December 26; we will see you on January 2!

## STROLLER TOURS

Third Wednesdays, 10:30–11:30. You need a baby in tow to join this casual and lively discussion in the galleries—for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry. Limit 10 pairs; register through the ticket center. Meet at the information desk in the atrium.

**Stolen Art** November 20

**Views of the Season** December 18

**Chinese Art—newly opened galleries!**  
January 15

## COMMUNITY ARTS AROUND TOWN

**Art Crew** Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$60/hour with a two-hour minimum for each character and handler. Contact Bill Poynter at 216-707-2487 or [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

## ART TOGETHER

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Families make, share, and have fun together! Each workshop is a unique hands-on experience that links art-making to one of our special exhibitions. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make Art Together. Register through the ticket center.

**Mask-Making** Sunday, November 17, 1:00–3:30. Inspired by *Fragments of the Invisible: The Delenne Collection of Congo Sculpture*, images in this exhibition will be the starting point for our own creations. We'll transform traditional and recycled materials into unique masks. Adult/child pair \$36, CMA members \$30; each additional person \$5.

## JOIN IN

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**Art Cart** A hands-on experience guided by the Art to Go team where patrons of all ages may touch genuine works of art. Art Cart experiences may be organized for groups, for a fee. Contact Karen Levinsky at 216-707-2467.

**Feasting** Sunday, November 10, 1:00–3:00. Gathered from a wide variety of cultures, these unique objects offer a taste of different celebration customs.

**Sources of Light** Sunday, December 8, 1:00–3:00. See how artists and cultures around the globe have found beautiful ways to illuminate our world.

**LiterArti** Go beyond the printed page with our new discussion group for devoted readers and art lovers. Share your thoughts on our selected read (books, short stories, and graphic novels related to art of all styles, types, and periods) at locations around Cleveland, then come to the museum and explore real-life art straight out of the story. We kick off this twice-yearly series with Kurt Vonnegut's *Bluebeard*, the fictional autobiography of Abstract Expressionist painter Rabo Karabekian, whose unfortunate choice

**Wrap It Up!** Wednesday, December 11, 4:00–5:30. Create decorative papers, cards, and tags for all occasions using a variety of techniques—from stamping and stenciling to embroidery. We'll visit the galleries in search of colorful patterns to inspire us. Best for age 7 and up. Adult/child pair \$24, CMA members \$20; each additional person \$5. Members register after November 1; non-members after November 15.

### SAVE THE DATE!

**Smaller Is Better: Portrait Miniatures**  
Sunday, January 26

## SECOND SUNDAYS

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Second Sundays, 11:00–4:00. Join us every month for a variety of family-friendly activities.

**Feast for the Eyes: Food in Art** November 10. Dinner never looked so good! Enjoy food-themed gallery activities, Art Stories, Art Cart, and wiggle-ware inspired by the plates of the French artist Bernard Palissy.

**Winter Lights Lantern Festival** December 8. Join us for this festive holiday celebration! From 11:00 to 1:00, enjoy Art Stories, Art Cart, and museum scavenger hunts. From 1:00 to 5:30, participate in Holiday CircleFest; create your own lantern to carry in the procession at 5:30 (see p. 38).

of medium has left him only a humorous footnote in the annals of art history. \$20, CMA members \$15. Bring your own copy of the book (available in the museum store). Fee includes a drink for our discussion. Register through the ticket center.

**Happy Dog** Wednesday, November 13, 7:00–8:00, Happy Dog, 5801 Detroit Avenue. Dig into the book with a spirited discussion.

**Museum Galleries** Saturday, November 16, 2:00–3:00. Put Rabo in context with a detailed look at Abstract Expressionist works in the museum galleries.

**Art and Fiction Book Club** Returns on January 15 for three successive Wednesdays. The selection for January is *The Temple of the Golden Pavilion* by Yukio Mishima, the story of Mizoguchi, a stammerer who feels utterly alone until becoming an acolyte at a famous, extraordinarily beautiful temple in Kyoto. \$50, CMA members \$40. Register through the ticket center.

**Make & Take: Craft with Style** Every second Wednesday of the month, join others in the atrium to participate in simple craft projects. Cash bar available. \$5, CMA members \$3.

**Embroidering Cards** Wednesday, November 13, 5:30–8:00. Create figural or abstract designs to embroider onto blank cards.

**Making Paper Garland** Wednesday, December 11, 5:30–8:00. Explore a handful of techniques to make festive and inexpensive garlands.

**Gallery One Host Program** Gallery One offers visitors new ways of interpreting the museum's collection through a unique blend of art, interpretation, and technology. Hosts welcome and help visitors navigate the space and its interactive features, and talk with visitors of all ages about art. The training course takes place on three Wednesday evenings, November 6, 13, and 20, 6:00–8:30. Hosts are expected to volunteer in Gallery One for at least two shifts each month. All applicants are required to complete an in-person interview. To apply, contact Liz Pim at [lpim@clevelandart.org](mailto:lpim@clevelandart.org).

## ART CLASSES FOR CHILDREN AND TEENS

6 Saturdays, January 18–February 22, 10:00–11:30 or 1:00–2:30. Your child can learn about the treasures of the Cleveland Museum of Art while developing his or her own creativity. We learn by looking at art and making it in the studios.

**Art for Parent and Child** (age 3) Mornings ONLY. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

**Mini-Masters: Shapes** (ages 4–5) Discover geometric and organic shapes in our galleries. Back in the classroom, we'll make shapes from paper, fabric, paint, and many other things.

**Buzz, Flutter, Slither, and Claw** (ages 5–6) Find bugs, birds, snakes, and animals in our galleries and then create these creatures out of all kinds of art materials.

**Art Experiments** (ages 6–8) Artists learn by experimenting with lots of different materials. We'll look at examples in our collection and then practice with metal foil, paint, papier-mâché, and found materials.

**Time Travelers** (ages 8–10) Travel the world through our galleries and visit Egypt, Japan, South America, and the Middle Ages in Europe. After our travels we'll make our own art from fabric, paint, clay, and other materials.

**Draw, Paint, Print!** (ages 10–12) Learn new skills and perfect the ones you already know. Experiment with color mixing and different kinds of paint. Learn simple printmaking techniques. Anyone can succeed in this class with a sampling of media.

**Intro to Painting for Teens** (ages 13–17) We will focus on different styles and techniques using watercolor and acrylic. The class learns from observation in the galleries as well as exercises in the classroom.

**Claymation: Bring Art to Life!** (ages 11 and up) Learn how to make characters from armatures and polymer clay. Use paintings from our CMA collection as the backdrop and breathe new life and narratives into them. We will use our editing equipment to produce stop-action animation shorts. Instructor: Dave Shaw. Limit 10. \$120, CMA members \$100.

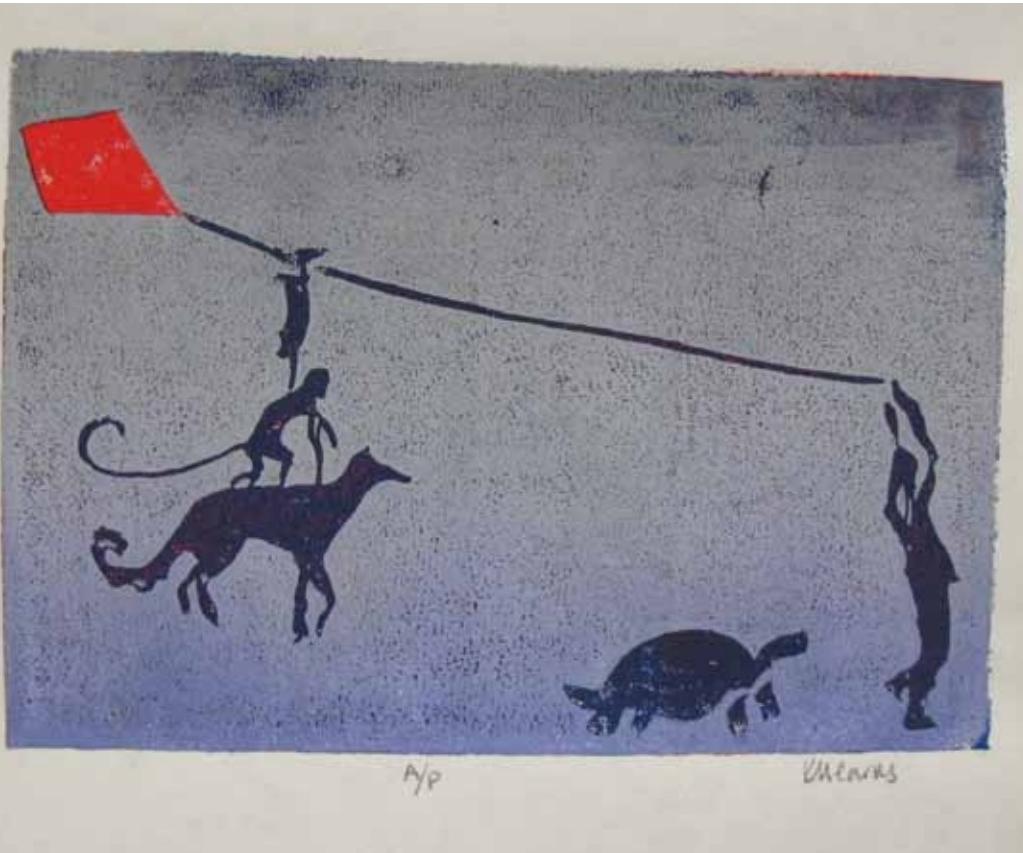
**Fees and Registration** Most classes \$84, CMA family members \$72. Art for Parent and Child \$96/\$84. Claymation \$120/\$100. Members registration begins December 1, general registration on December 15. Register through the ticket center.

### SAVE THE DATES FOR SPRING!

6 Saturdays, March 15–April 26 (no class April 19), 10:00–11:30 or 1:00–2:30.

## MY VERY FIRST ART CLASS

**My Very First Art Class resumes in the New Year!** Fridays, January 10–31, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (2½–4½). Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. January topics: *Big/Little, Winter, Animals, and Build It*. Registration open to members on December 1; nonmembers, December 15. One adult/child pair \$65, CMA family members \$55. Limit 9 adult/child pairs. Additional child \$24. Register through the ticket center.



## ADULT STUDIOS

### Kids Registration

**216-421-7350** or in person. More information:  
familyyouthinfo@clevelandart.org or 216-707-2182.

### Adult Registration

**216-421-7350** or in person. More information: adultstudios@clevelandart.org or 216-707-2488. Supply lists available at the ticket center.

### Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

\*CAS All watercolor classes are held at the Community Arts Studio (CAS) at 1843 Columbus Road, Cleveland.

Learn from artists in informal studios with individual attention.

Register in person or call the ticket center at 216-421-7350. For more information, e-mail [adultstudios@clevelandart.org](mailto:adultstudios@clevelandart.org) or call 216-707-2488. Supply lists available at the ticket center.

### **Painting for Beginners, Oil and Acrylic**

**8 Tuesdays, January 7–February 25, 10:00–12:30.** Instructor: Susan Gray Bé. \$195, CMA members \$150. Bring your own supplies or buy from instructor for \$80. Balance and contrast color, tonal relationships, pattern, texture, and form while building confidence with brushwork. Use of warm and cool colors, wet-into-wet blending, glazing, color mixing, and palette organization will be the knowledge base for the beginner.

**Drawing in the Galleries** **8 Wednesdays, January 8–February 26, 10:00–12:30 or 6:00–8:30.** Instructor: Susan Gray Bé. \$202, CMA members \$155. All supplies provided. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils, including colored conté pencil. All skill levels welcome. See light as contrasting shape while adding structure and detail with line, tone, and color. High school students needing observation work for college admission are always welcome.

**Introduction to Painting** **8 Wednesdays, January 8–February 26, 10:00–12:30.** Instructor: Cliff Novak. \$195, CMA members \$150. Supplies discussed at first class. Beginners learn simple painting techniques in color mixing and application with acrylic paints. Still-life objects serve as inspiration for this low-pressure course.

**Composition in Oil** **8 Fridays, January 10–February 28, 10:00–12:30 or 6:00–8:30.** Instructor: Susan Gray Bé. \$213, CMA members \$165 (includes model fee). Bring your own supplies or buy from instructor for \$80. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-into-wet blend-



ing, and glazing. Geared to all levels. Beginners and high school students needing observation work are always welcome.

**Introduction to Drawing** **8 Fridays, January 10–February 28, 6:00–8:30.** Instructor: Darius Steward. \$202, CMA members \$155. Bring your own or CMA provides basic supplies. Here's a great place to start while building your confidence. Beginners learn simple yet effective drawing techniques using basic graphite and conté crayon on paper.

**Watercolor** **8 Wednesdays, January 29–March 19, 9:30–12:00.** Instructor: Jesse Rhinehart. \$195, CMA members \$150. Paper provided. Materials list discussed at first class for new students. Class held at CAS\*. All levels welcome.

**Watercolor in the Evening** **8 Wednesdays, January 29–March 19, 6:00–8:30.** Instructor: Jesse Rhinehart. \$195, CMA members \$150. Paper provided. Materials list discussed at first class for new students. Class held at CAS\*. All levels welcome.

**Beginning Watercolor** **8 Thursdays, January 30–March 20, 9:30–12:00.** Instructor: Jesse Rhinehart. \$195, CMA members \$150. Paper provided. Materials list discussed at first class for new students. Class held at CAS\*. All levels welcome.

**Gestural Drawing in the Atrium and Galleries** **3 Sundays, February 15–March 1, 12:30–3:00.** Instructor: Susan Gray Bé. \$95, CMA members \$85. Includes model fee for one session. All supplies provided. Experience the brilliant light of the Ames Family Atrium while drawing a live model! Other afternoons will be spent in the galleries. Practice, expression, and technique will be equally encouraged. Quick poses in charcoal and conté will be followed by longer drawings in various dry media: charcoal, graphite pencil, and colored conté pencils.

## FOR TEACHERS

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**Art to Go** See and touch amazing works of art up to 4,000 years old as the museum comes to you with objects from the Education Art collection. Hands-on interactive presentations encourage observation, creative thinking, decision making, problem solving, and teamwork. The 40- to 60-minute presentations are scheduled Monday through Thursday, 9:30–2:30 or Wednesday evenings; preschool presentations on Fridays. Full information at ClevelandArt.org, or contact Karen Levinsky at 216-707-2467.

### All-Day Workshop: Slip-Glazed

**Ceramics** November 3, 10:00–4:00 (lunch on your own). Instructor: George Woideck. Using CMA artworks as inspiration, learn a variety of techniques involving the application of slip. Investigate curriculum connections and ways to explore these techniques with your students. \$100, CMA members and TRC Advantage \$80; in-

cludes parking and supplies. Graduate credit from Ashland University may be available for an additional fee. Register through the ticket center.

### Educator's Night Out: Artworks as

**Primary Sources** December 4, 6:00–7:30. Artworks often give clues about life in a specific time or place. Enjoy a relaxing evening led by a fellow classroom educator as you explore practical applications for using artworks as primary sources. A cash bar will be available and your first drink is on us! \$5, free for TRC Advantage members; includes teaching materials. Register through the ticket center.

**TRC to Go** Let us come to you! We'll customize a professional development session for your district, school, or subject area. From artworks to teaching kits, on-site offerings and off-site programs, explore ways that CMA can support curriculum across all subject areas and grade levels.

### Teacher Resource Center Advantage

Join TRC Advantage to check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available.

Questions? Contact Dale Hilton at 216-707-2491 or dhilton@clevelandart.org, or Hajnal Eppley at 216-707-6811 or heppley@clevelandart.org.

**Educator Workshops** For up-to-date information on spring workshops and events, visit clevelandart.org/learn/in-the-classroom/upcoming-teacher-workshops.

## HOMESCHOOL STUDIOS

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Third Thursdays, 10:30–12:00. From October to April, enjoy these special gallery visits and hands-on studio classes for homeschool families and organizations. Students grouped by age according to enrollment. \$8 per student with one accompanying adult free; \$6 for each additional adult. Intended for children over age 5. Register through the ticket center.

**A Feast for the Eyes** November 21

**Human Proportions** December 19

**Shadows** January 16

## TEXTILE ART ALLIANCE

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### Lecture: History and Creation of Buratto and Filet Lace by Diane Daiker

Friday, November 1, 7:00. Diane Daiker's lecture will focus on the history and technique of 16th-century buratto and filet needle lace, examples of which can be seen in CMA's Renaissance gallery 117. Daiker's longtime membership in the Society for Creative Anachronism (SCA) has given her the opportunity to study, practice, and teach medieval and Renaissance lacemaking. Historical reenactments with SCA are in contrast to her day job at a Fortune 500 company. Come share in this exquisite work. Free to TAA members and full-time students, \$5 at the door for non-members.

### Workshop: Creating Buratto and Filet Lace Patterns with Diane Daiker

Saturday, November 2, 10:00–4:00, CMA Green Room. Discover how lace-makers of the Renaissance created their beautiful lace. You will learn the basic stitches of buratto and filet patterns, inspired by examples in CMA's collection. Two different techniques are employed: one using a woven, twisted net; the other, a hand-knotted

netting. See how these techniques can also be applied to modern textiles. Small fee for supplies. \$100, TAA members \$75. For reservations, contact Katherine Dunlevey at dunlevey@windstream.net or 440-543-8138.

### Gelatin Monoprinting with Katherine Dunlevey

Thursday, January 9, 10:00–4:00, CMA classroom. Experiment with textural monoprinting using a gelatin slab as a printing "plate" and water-soluble printing inks on fabrics and paper. This method requires very little pressure, so a printing press is not required. Participants can prepare their own gelatin plate (directions available) or purchase a pre-made, reusable 8 x 10-inch plate for \$30. Supply fee of \$10 includes fabrics, inks, and other items. \$35, TAA members \$20. For reservations, contact Katherine Dunlevey at dunlevey@windstream.net or 440-543-8138.

## TRANSFORMATION



## THANKS

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition sign located in the Gallery One corridor. During November and December we proudly acknowledge the annual support of the following donors:

Barbara and Morton Mandel  
Nancy-Clay Marsteller, Ph.D.  
Ellen and Bruce Mavec  
Mrs. Elizabeth McBride  
Mr. and Mrs. William McCoy  
Harold Sam and Clare Minoff  
Mr. and Mrs. John C. Morley  
Scott C. Mueller  
Mr. and Mrs. Stephen E. Myers

## HOLIDAY TALES FROM THE ARCHIVES

**Read It Online!**  
*Cleveland Art* is available online at [www.ClevelandArt.org/MembersOnly](http://www.ClevelandArt.org/MembersOnly). Conserve paper, reduce costs, and access your issues anytime by signing up to access your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail [membership@clevelandart.org](mailto:membership@clevelandart.org). Please recycle your printed magazine if you don't keep it forever.

The museum has always been particularly festive during the holiday season. As early as the 1920s children were invited to participate in holiday parties with all the trimmings. By far the most beloved museum holiday tradition was the annual community Christmas carol candlelight program, begun in 1941. The program consisted of two choirs processing into the armor and garden courts for a grand performance and Christmas carol sing-along. The concert concluded with the audience processing out the south entrance while singing *Silent Night*. The annual holiday concert continued until the retirement of Karel Paukert, curator of musical arts.

The most recent museum holiday tradition is the Winter Lights Lantern Festival, which coincides with the University Circle Holiday CircleFest. Since 1994 lantern-making and decorating workshops culminate in the lantern

procession featuring guest artists, giant puppets, dancers, and museum visitors. See page 38 for details about this year's edition.

Through the years local artists, many recognizable from the May Show, expressed holiday wishes to museum directors and staff with greeting cards of their own design. An exhibition of these greeting cards is on display in the Ingalls Library. They are arranged in the small display case in the library reference room. Notice, too, the wrapping paper that lines the bottom; it was designed for the museum store some years ago using our copy of Clement Moore's *The Night before Christmas*. "Not a creature was stirring, not even a mouse."

## JANUARY OPENING CELEBRATIONS

Save the date! With the opening of the new west wing galleries, the museum celebrates the completion of the renovation and expansion project. Join us for special activities and events during the first week of January. Stay tuned for more details in the next issue.

## MEMBERS APPRECIATION WEEKEND

Members enjoy extra-special privileges the weekend of December 7 and 8.

**Members Lounge** Refreshments and live music in the banquet room

**See the Exhibition** Visit *Sicily* for free with your membership

**Store Discount** Save 25% on regular-priced merchandise

**Gift Memberships** Give the gift of the CMA for 20% off

**Enjoy Holiday CircleFest** all afternoon Sunday



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# NOVEMBER

**SUN** 10-5

\$ Admission fee  
R Reservation required  
T Ticket required  
M Members only

**MON** closed

\*CAS Community Arts Studio, 1843 Columbus Rd

**TUE** 10-5

**WED** 10-9

**THU** 10-5

**FRI** 10-9

**SAT** 10-5



ROBERT MULLER

**3**

**All-Day Workshop**  
10:00-4:00 *Slip-Glazed Ceramics* RS

**Guided Tour** 1:30

**Film** 1:30 *The Rape of Europa* \$

**Exhibition Tour** 2:30

**South Doors Close** for the winter after today

**4**

**Museum closed**

**Performance** 7:30, Transformer Station  
*Maja Ratkej* \$

**5**

**Guided Tour** 1:30  
**Exhibition Tour** 2:30

**6**

**Guided Tour** 1:30  
**Exhibition Tour** 2:30

**Gallery Concert** 6:00  
*CWRU early music program*

**Lecture** 6:30 Robert M. Edsel RS

**Film** 7:00 *Kinshasa Kids* \$

**7**

**Art Stories** 10:30-11:00  
*There's Only One You* R  
**Guided Tour** 1:30  
**Exhibition Tour** 2:30

**8**

**Guided Tour** 1:30  
**Exhibition Tour** 2:30  
**Lantern Workshop**  
6:00-8:30 RS

**Film** 7:00 *Just Like a Woman* \$

**9**

**Guided Tour** 1:30  
**Exhibition Tour** 2:30

**10**

**Second Sundays**  
11:00-4:00 *Feast for the Eyes*

**Art Cart** 1:00-3:00  
*Feasting*

**Guided Tour** 1:30

**Film** 1:30 *Just Like a Woman* \$

**Lantern Workshop**  
2:00-4:30 RS

**Exhibition Tour** 2:30

**Performance** 7:30,  
Transformer Station  
*Mark Dresser* \$

**11**

**Museum closed**

**12**

**Art in the Afternoon**  
1:15 R

**Guided Tour** 1:30  
**Exhibition Tour** 2:30

**13**

**Guided Tour** 1:30  
**Exhibition Tour** 2:30

**Make & Take** 5:30-8:00 *Embroidering Cards* RS

**Film** 7:00 *Life Is Rosy* \$

**LiterArti** 7:00 RS

**Performance** 7:30,  
Transformer Station  
*Mark Fell* \$

**14**

**Art Stories** 10:30-11:00  
*Opposites* R  
**Guided Tour** 1:30  
**Exhibition Tour** 2:30



**15**

**Registration begins**  
*Art Together: Wrap It Up!*

**Guided Tour** 1:30  
**Exhibition Tour** 2:30

**Lantern Workshop**  
6:00-8:30 RS

**Pre-concert Conversation** 6:00 *Natalie MacMaster, Donnell Leahy, and Massoud Saiedpour*

**Film** 7:00 *The Girls in the Band* \$

**LiterArti** 7:00-8:00 RS

**Performance** 7:30  
*Masters of the Fiddle: Natalie MacMaster and Donnell Leahy* \$

**16**

**Guided Tour** 1:30  
**LiterArti** 2:00-3:00 RS  
**Exhibition Tour** 2:30

**17**

**Art Together** 1:00-3:30 *Mask-Making* RS  
**Guided Tour** 1:30

**Film** 1:30 *The Girls in the Band* \$

**Lantern Workshop**  
2:00-4:30 RS

**Exhibition Tour** 2:30

**18**

**Museum closed**

**19**

**Guided Tour** 1:30  
**Exhibition Tour** 2:30

**20**

**Stroller Tour** 10:30-11:30 *Stolen Art* R  
**Guided Tour** 1:30

**Exhibition Tour** 2:30

**Curator Talk** 7:00  
*Michael Bennett*

**Film** 7:00 *Benda Bilili* \$

**Performance** 7:30  
*Kayhan Kalhor* \$

**21**

**Art Stories** 10:30-11:00  
*Please Say "Thank You"* R

**Homeschool Studio**  
10:30-12:00 *A Feast for the Eyes* RS

**Art Bites** 12:30 *Wibbly-Wobbly Timey-Wimey*

**Guided Tour** 1:30

**Exhibition Tour** 2:30

**22**

**Guided Tour** 1:30  
**Exhibition Tour** 2:30

**Lantern Workshop**  
6:00-8:30 RS

**Lecture** 7:00 *Cory Korkow & Dario Robleto* RS

**Film** 7:00 *The Artist and the Model* \$

**23**

**Guided Tour** 1:30  
**Exhibition Tour** 2:30

**24**

**Guided Tour** 1:30  
*Film* 1:30 *The Artist and the Model* \$

**Lantern Workshop**  
2:00-4:30 RS

**Exhibition Tour** 2:30

**25**

**Museum closed**

**26**

**Guided Tour** 1:30  
**Exhibition Tour** 2:30

**27**

**Guided Tour** 1:30  
**Exhibition Tour** 2:30

**28**

**Museum closed**

**29**

**Guided Tour** 1:30  
**Exhibition Tour** 2:30

**Film** 7:00 *Touchy Feely* \$

**30**

**Guided Tour** 1:30  
**Exhibition Tour** 2:30

# DECEMBER

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
<b>1</b> <b>Member registration begins</b> Art Classes for Children and Teens; My Very First Art Class; Adult Studios <b>Guided Tour</b> 1:30 <b>Film</b> 1:30 <i>Touchy Feely</i> \$ <b>Exhibition Tour</b> 2:30	<b>2</b> <b>Museum closed</b>	<b>3</b> <b>Guided Tour</b> 1:30 <b>Exhibition Tour</b> 2:30	<b>4</b> <b>Guided Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 <b>Educator's Night Out</b> 6:00-7:30 Artworks as Primary Sources R\$ <b>Gallery Concert</b> 6:00 CWRU early music program <b>Film</b> 7:00 <i>Voyage to Congo</i> \$ <b>Russian Prix-Fixe Dinner</b> 7:00 R\$ <b>Pre-concert Talk</b> 7:30 David J. Rothenberg <b>Performance</b> 9:00 State Symphony Capella of Russia \$	<b>5</b> <b>Art Stories</b> 10:30-11:00 <i>Seasons: Winter</i> R <b>Guided Tour</b> 1:30 <b>Exhibition Tour</b> 2:30	<b>6</b> <b>Guided Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 <b>Winter Lights Lantern Festival begins</b> Environment of Lights installation on Wade Oval, lantern displays <b>MIX: Miniatures</b> 5:00-9:00 <b>Film</b> 6:30 <i>Faust</i> \$	<b>7</b> <b>Members Appreciation Weekend Begins</b> Members lounge, discounts, and more <b>Guided Tour</b> 1:30 <b>Exhibition Tour</b> 2:30
<b>Bird's Nest</b> Ai Weiwei goes to the Olympics						
<b>8</b> <b>Second Sundays</b> 11:00-4:00 <i>Lantern Festival</i> <b>Holiday CircleFest</b> 1:00-5:30 <b>Art Cart</b> 1:00-3:00 Sources of Light <b>Guided Tours</b> 1:30 & 3:30 <b>Film</b> 1:30 <i>Faust</i> \$ <b>Lantern Workshop</b> 2:00-4:30 <b>Exhibition Tour</b> 2:30 <b>Lantern Procession</b> 5:30	<b>9</b> <b>Museum closed</b>	<b>10</b> <b>Art in the Afternoon</b> 1:15 R <b>Guided Tour</b> 1:30 <b>Exhibition Tour</b> 2:30	<b>11</b> <b>Guided Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 <b>Art Together</b> 4:00-5:30 <i>Wrap It Up!</i> R\$ <b>Make &amp; Take</b> 5:30-8:00 Making Paper Garlands R\$ <b>Film</b> 7:00 <i>Bird's Nest: Herzog &amp; de Meuron in China</i> \$	<b>12</b> <b>Art Stories</b> 10:30-11:00 <i>All About the Artist: Calder</i> R <b>Guided Tour</b> 1:30 <b>Exhibition Tour</b> 2:30	<b>13</b> <b>Guided Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 <b>Film</b> 6:30 <i>The Show That Shook the World: Marcel Duchamp and the 1913 Armory Show</i> \$ <b>Film</b> 7:45 <i>Viola</i> \$	<b>14</b> <b>Pre-concert Talk</b> 1:00 Stephen Fliegel <b>Guided Tour</b> 1:30 <b>Performance Event</b> 2:00 <i>Mother and Child</i> <b>Exhibition Tour</b> 2:30
<b>15</b> <b>Registration begins</b> Children's and Adult classes <b>Guided Tour</b> 1:30 <b>Film</b> 1:30 <i>The Show That Shook the World</i> \$ <b>Exhibition Tour</b> 2:30 <b>Film</b> 2:45 <i>Viola</i> \$ <b>Performance</b> 7:30, Transformer Station Camille Norment \$	<b>16</b> <b>Museum closed</b>	<b>17</b> <b>Guided Tour</b> 1:30 <b>Exhibition Tour</b> 2:30	<b>18</b> <b>Stroller Tour</b> 10:30-11:30 <i>Views of the Season</i> R <b>Guided Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 <b>Curator Talk</b> 7:00 Constantine Petridis	<b>19</b> <b>Art Stories</b> 10:30-11:00 <i>1, 2, 3...How Many Do You See?</i> R <b>Homeschool Studio</b> 10:30-12:00 <i>Human Proportions</i> R\$ <b>Art Bites</b> 12:30 <i>The Polar Express</i> <b>Guided Tour</b> 1:30 <b>Exhibition Tour</b> 2:30	<b>20</b> <b>Guided Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 <b>Film</b> 6:45 <i>You Ain't Seen Nothin' Yet</i> \$	<b>21</b> <b>Guided Tour</b> 1:30 <b>Exhibition Tour</b> 2:30
<b>22</b> <b>Guided Tour</b> 1:30 <b>Film</b> 1:30 <i>You Ain't Seen Nothin' Yet</i> \$ <b>Exhibition Tour</b> 2:30	<b>23</b> <b>Museum closed</b>	<b>24</b> <b>Guided Tour</b> 1:30 <b>Museum closes at 4:00</b>	<b>25</b> <b>Museum closed</b>	<b>26</b> <b>Guided Tour</b> 1:30 <b>Film</b> 1:30 <i>Cover Girl</i> \$	<b>27</b> <b>Guided Tour</b> 1:30 <b>Film</b> 1:30 <i>On the Town</i> \$ <b>Film</b> 7:00 <i>Traveling Light</i>	<b>28</b> <b>Guided Tour</b> 1:30 <b>Film</b> 1:30 <i>An American in Paris</i> \$
<b>29</b> <b>Guided Tour</b> 1:30 <b>Film</b> 1:30 <i>Singin' in the Rain</i> \$	<b>30</b> <b>Museum closed</b>	<b>31</b> <b>Guided Tour</b> 1:30 <b>Film</b> 1:30 <i>Invitation to the Dance</i> \$				<b>The Show That Shook the World</b> Duchamp in 1913

## ONLINE CALENDAR

Sortable online calendar at ClevelandArt.org/calendar



THE CLEVELAND  
MUSEUM OF ART

11150 East Boulevard  
University Circle  
Cleveland, Ohio  
44106-1797

**Dated Material  
Do Not Delay**

[www.ClevelandArt.org](http://www.ClevelandArt.org)

**Museum Hours**

Tuesday, Thursday,  
Saturday, Sunday  
10:00–5:00  
  
Wednesday, Friday  
10:00–9:00  
  
Closed Monday

**Administrative Telephones**

216-421-7340  
1-877-262-4748

**Membership**

216-707-2268  
membership@clevelandart.org

**Box Office**

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**Provenance**

**Restaurant and Café**  
216-707-2600  
**Museum Store**  
216-707-2333

**Ingalls Library**

Tuesday–Friday  
10:00–5:00  
  
Open until 7:30  
Wednesdays  
  
Reference desk:  
216-707-2530

**Parking Garage**

0–30 minutes free;  
\$6 for 30 minutes to  
2 hours; then \$1 per  
30 minutes to \$12  
max. \$5 after 5:00



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THOMAS  
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